

3. Dies Irae (Sequentia)

Tuba

Introduction rit. a tempo

12 2 4 6

mf *ff*

23

sfz *sfz*

a tempo nuovo di fuga

29

33

1st Exposition
Allegro molto e marcato $\text{♩} = 84 - 98$
Passacaglia *meno mosso*

3 8 4

50 *meno mosso*

11

f

65

1st Episode

71

4

rit. *sfz*

79

2nd Episode
meno mosso

f *sfz*

85

3 3 3 3 3

90 $\text{♩} = 68$ Episode 3

cresc. *ff*

96

3rd Exposition

101 Vivace $\text{♩} = 128$

4th Episode

Fuga interrotta

Energico con moto rit.

111 non meno mosso

f

131

8

pp

144

sfz *fff*

152

sfz

5th Exposition

159 rall. Vivace

2 6 4 6

5th Exposition

Allargando - meno mosso rit. a tempo

182

4 8

ff

3 Tuba

3 - 10. Dies Irae (Sequentia)

Closing Section

Tempo I ma più presto

♩ = 84 Coda

6th Episode

199 8 19 *sfz* *ff*

230 2

239 rit. 2 , 3 *ff* *sfz*

247 3 *sfz* *ff*

255 rit. 4

4. Tuba Mirum
Maestoso non troppo

263 3 2

272 Più mosso 4 2 rit.

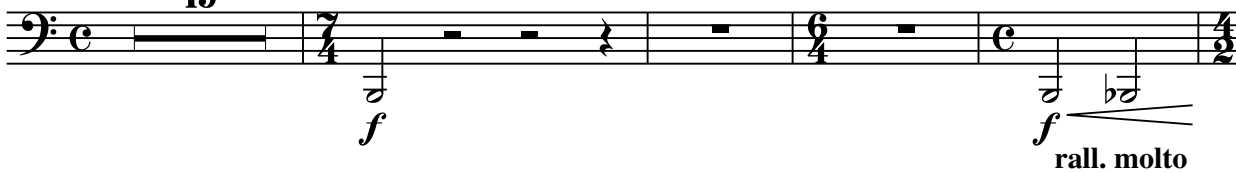
281 poco a poco più mosso e cresc. *sfz* *p* *f*

286

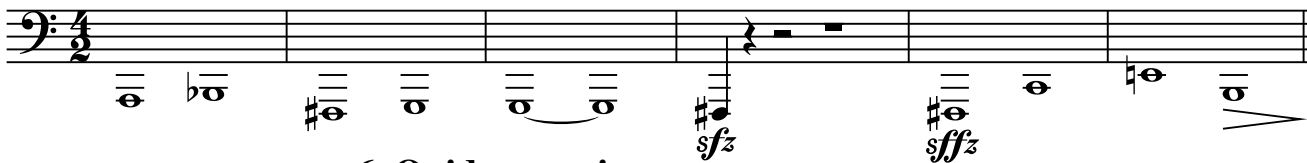
5. Liber ScriptusSempre forte e marcato $\text{♩} = 118$

291

15



310

**6. Quid sum miser**

(Baritone Solo)

316

8

2

7

un po' rit.rall.



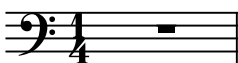
337



348



359

**8. Ingemisco: Arioso for mezzo-soprano**

Lento

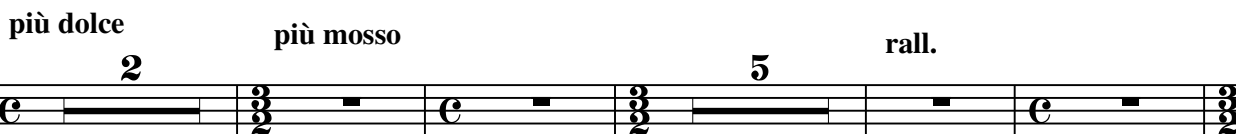
Drammatica

424

2



432



443



454 **allargando**
9. Confuctatis Maledictus**Allegro agitato** ♩ = 138

458

467

con moto ma quasi maestoso

486

meno**a tempo****attacca**
10. Quartet: Reprise - Qui Mariam Absolvisti

495

rall.

505

allargando